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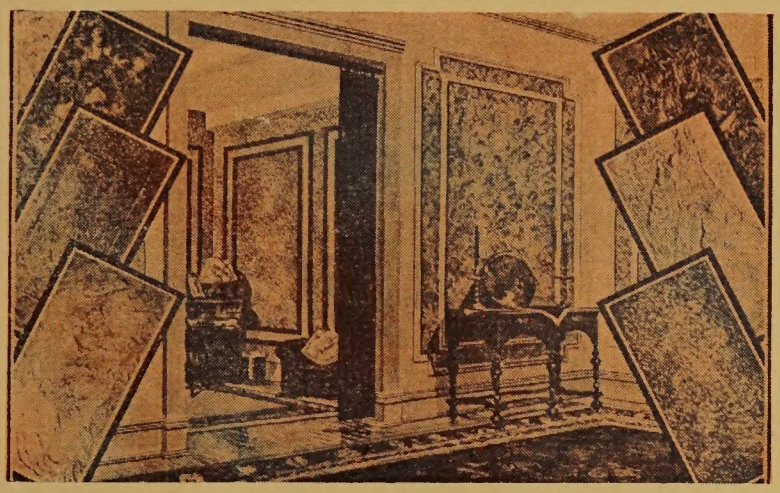

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TITANIUM PIGMENTS

Their Place in Paints

Every consumer of paint, especially the professional painter, is aware of the great advances made in recent years in the science and art of paint manufacture. Today the paint manufacturer has at his service raw materials neither manufactured nor known a generation ago.

The commercial development of Titanium Oxide pigments is one of the greatest contributions of recent years to the paint industry. Use of these pigments has enabled the manufacturer to produce paints of exceptional hiding power, great clearness of tone, excellent retention of whiteness, and fine texture.

Most painters have used Titanium Pigments, perhaps unknowingly and without realizing what part these pigments play in the make-up of the paint. A few are thoroughly familiar with these pigments, but the average paint consumer will be interested in learning what "Titanium" is, where it comes from, and why it is so different from other white pigments as to practically revolutionize the manufacture and characteristics of a great variety of coatings.

Titanium is a metal, without important commercial value as a metal, in itself, but used in certain alloys and in some plating operations. It produces a highly stable, chemically inert, white oxide — the Dioxide — which has a higher index of refraction and greater opacity than any other white pigment commercially available. The specific gravity is low compared with the older white pigments, especially white lead or zinc oxide. As a consequence, paints containing Titanium Pigments are necessarily lower in weight per gallon, even though properly pigmented for maximum durability, spreading, and hiding power.

Titanium was discovered in 1791 by Rev. William Gregor, a priest, in England. While being considered a rare element, few metals occur more abundantly in nature. If lead, zinc, copper, tin, nickel, and antimony are grouped together, Titanium exceeds this whole group of metals in abundance. Titanium occurs in its most stable form, the oxide, varying in purity from over 90% in rutile, which is light in color but not white, to a much lower content of Titanium Oxide in ilmenite, which is practically black. Ilmenite is the ore most frequently used for the production of Titanium Dioxide and the composite Titanium Pigments. It contains large amounts of iron and other impurities which must be removed in order to produce uniform pigments of good color. The lack of adequate means of purification delayed, until a few years ago, the commercial production of these pigments.

Today Titanium Pigments are available as the Pure Dioxide and two composite pigments, Titanium Barium Pigment, containing 25% Titanium Dioxide precipitated on and coalesced with participated Barium Sulphate, and Titanium Calcium Pigment, containing 30% Titanium Dioxide precipitated on and coalesced with Calcium Sulphate.

The Pure Dioxide is the whitest and most opaque pigment available to the paint manufacturer and is used widely in the highest grades of enamels. The Titanium Barium Pigment is classed as a high-hiding white pigment used largely in house paints, exterior enamels, and high grade interior and exterior products in general. The Titanium Calcium Pigment is largely confined to use in interior paints and enamels and is the most opaque white pigment, of moderate cost, available for use in such products.

While the use of Titanium Pigments contributes many desirable properties to the paints in which they are used—properties not obtainable by use of other white pigments—the great opacity and covering power stand out as the most obvious and most valuable characteristics of these pigments from the painter's standpoint.

Carefully controlled measurement of the hiding values of the commercial white pigments have been made in the laboratories of the National Lead Company and were reported by Mr. R. L. Hallett of that company before the American Society for Testing Materials in 1930. A tabulation of the results of these measurements is reproduced herewith and a study of this table will readily show why the modern high grade paint or enamel is so superior to those of a decade ago.

TINTING STRENGTH AND HIDING POWER OF TWELVE WHITE PIGMENTS

	Tinting Strength	Hiding Power, sq. cm. per g.	Hiding Power, sq. ft. per lb.
Carbonate white lead, Dutch process	100	30	15
Carbonate white lead, Carter process	110	30	15
Carbonate white lead, precipitation process	85	24	12
Basic lead sulfate	85	26	13
Zinc oxide	200	40	20
Lithopone	260	54	27
Titanox "B" (Titanium Barium Pigment)	380	80	40
Lithopone, high strength	400	88	44
Titanated lithopone	400	88	44
Titanox "C" (Titanium Calcium Pigment)	450	96	48
Zinc sulfide	540	116	58
Titanium oxide (Dioxide)	1150	230	115

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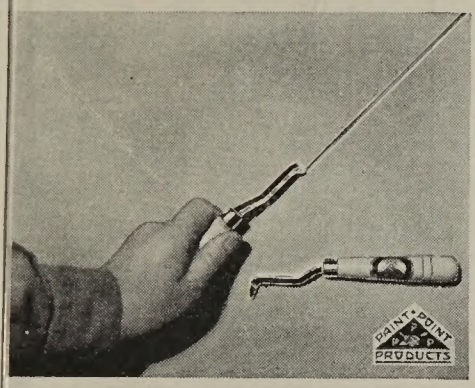

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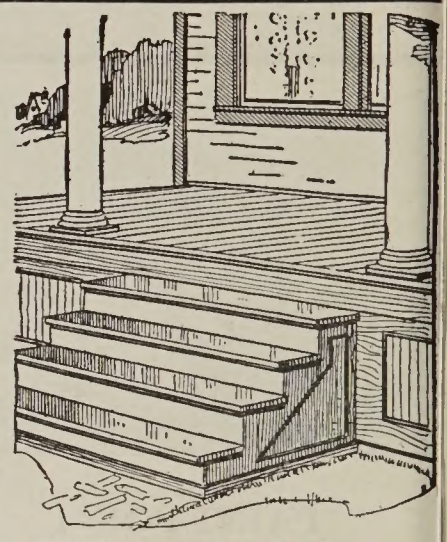

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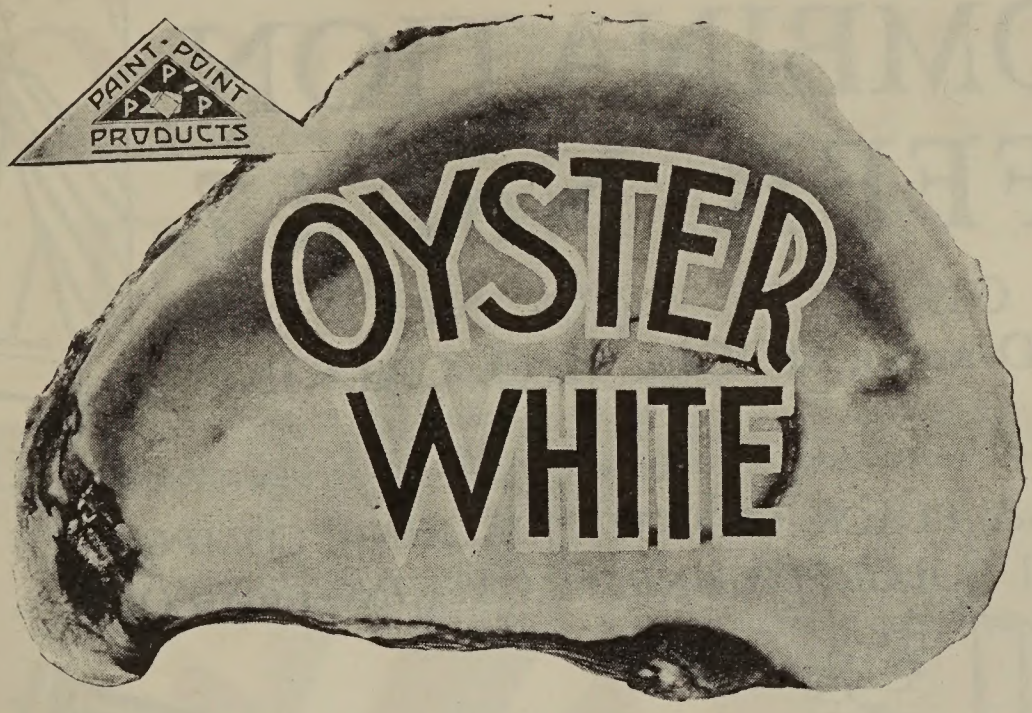

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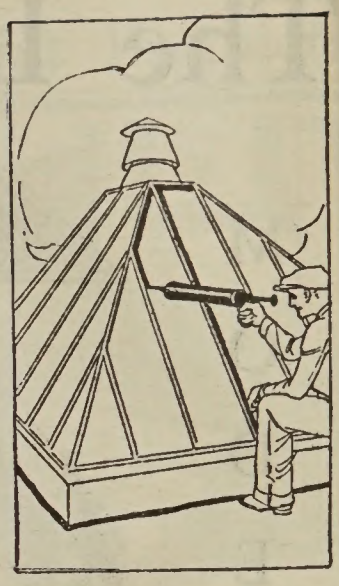

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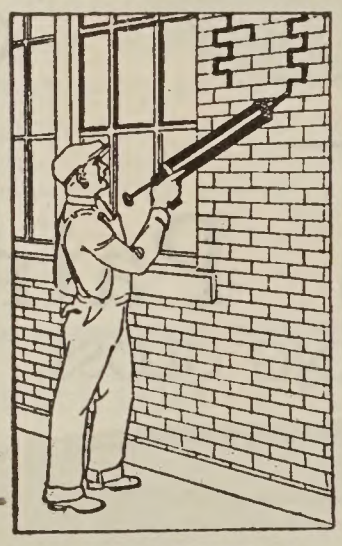

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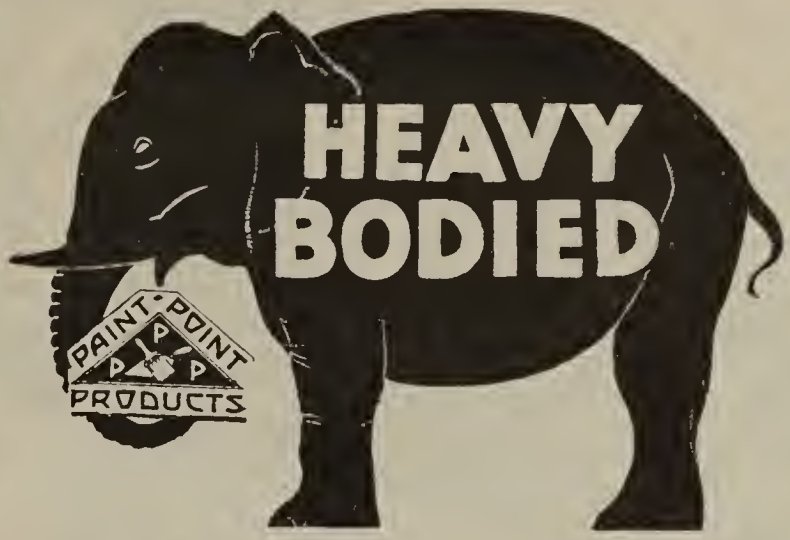

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Use and Care of Paint Brushes

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THE USE OF BRUSHES

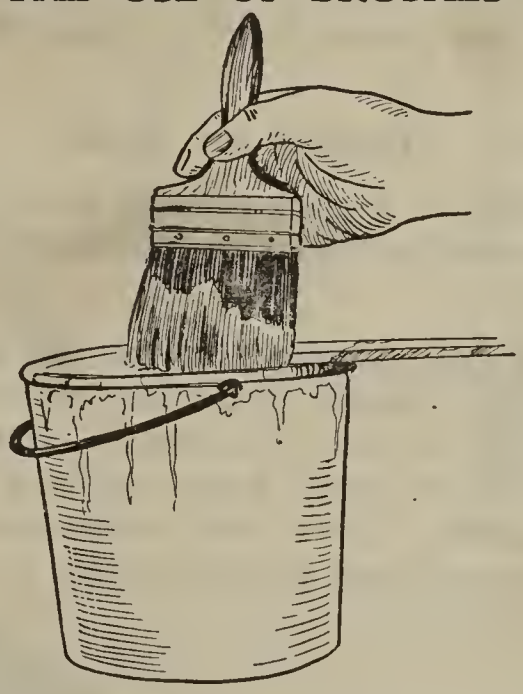

Plate 8.—Working the Brush into the Paint

The first consideration about using a new brush is to see that it is clean. Of course, it looks clean and the manufacturers have made an earn-

Plate 9.—(A) One Way to Hold a Brush for Large Flat Surfaces. Rather an awkward hold for some surfaces, but a good chance to rest the hand. (B) The Common and Correct Holding of a Brush.

-st effort to have the brush reach you in a clean condition. They have

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shaken out most of the loose bristles by machinery designed for that purpose, but you may find a little dust and a few loose bristles in a brush. Hold the brush in one hand, carefully work your fingers through the bristles and shake the brush gently to jar out everything. Do not pound the ferrule of the brush on a board, as that will damage the handle and setting. Now wash the brush out in benzine and shake it dry.

When a new brush has been made clean, carefully work the paint into it by dipping the bristles into the paint only about an inch or two. Then wipe the paint off on the mixing paddle. Repeat this two or three times, as noted in Plate 8.

Holding the Brush

The correct method of holding a brush is the natural method. Take an easy grip, being careful not to allow the fingers to extend too far down on the metal ferrule.

This is objectionable, not alone because the fingers become smeared with paint, but because fingers carried low on the ferrule exert uneven pressure on the center bristles. The brush is then worn into a fish tail shape as noted in Plate 10. Plate 9 also indicates another way to hold a brush to rest the muscles. There is no objection to holding this way for brief periods, but it is awkward except for large flat surfaces; also it tends

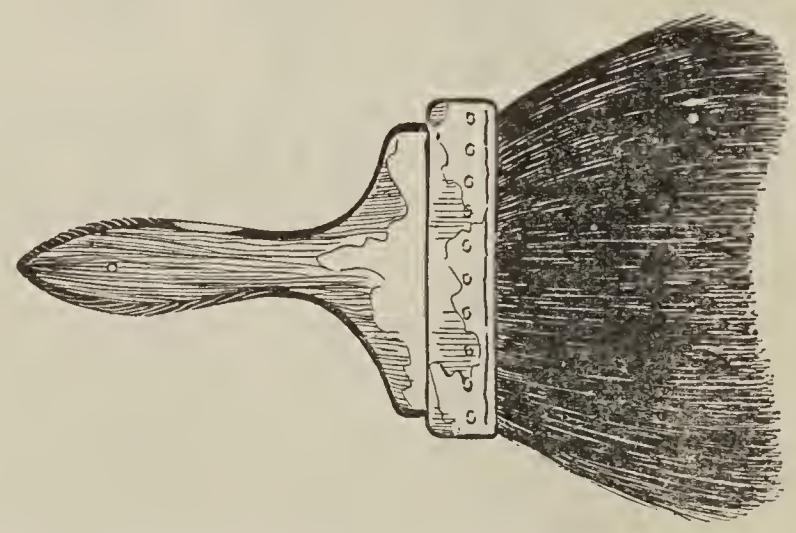

Plate 10.—A Brush Worn into a Fish Tail Shape. From exerting too much pressure in the center

to make one use the brush at too great an angle, thus wearing the side bristles making a wedge shape brush, as per Plate 12.

Spreading Paint.

Every paint brush has a certain limited capacity to carry a load of paint from the pot to a surface. The capacity depends upon the construction of the brush, upon the number and arrangement of the flag ends of hog bristles in layers,—some long and some short. There is, therefore, no advantage and considerable disadvantage in dipping one's brush too deeply

into paint. To dip the brush into the material an inch or two, depending upon the size of the brush, is sufficient. When you overload brushes, the best of them will leak and spatter excessively. A good brush properly used will not leak and spatter.

It is the bristle ends, not the sides, which carry and smooth up the paint spread on a surface. Obviously, then, the more nearly a brush can be

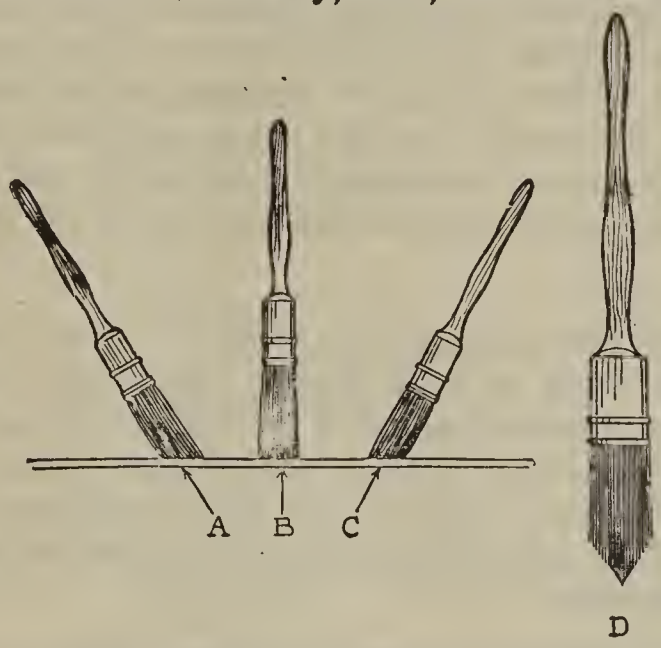

Plate 12.—(A) and (C) The brush used at too great an angle
(B) Keep the brush working as nearly at right angle to the surface as is practical, not inclined too much as in A and C
(D) Showing what happens to a brush used habitually at too great an angle

used at right angle to the surface the better. Of course, as you swing a brush from side to side it naturally will tilt first one way then the other, but don't let the angle become too acute, nor to assume a position which makes you lay off the paint with a side of the bristles, and wear the brush to a wedge shape by destroying the side bristles. Plate 12 is a diagram showing this point.

When learning to use a brush most effectively a mechanic should cultivate a free and easy swing, letting the wrist do most of the work. Don't "ride" the brush, but take an easy grip and exert an even pressure at all times to lay on a coat of paint of uniform thickness.

Spread the paint as far as one brushful covers well, brushing with, not across, the grain of the wood; then cross-brush the paint and lay it off by brushing again with the grain. Pick up the sags, runs, fat edges and run-overs on edges and corners; then let the painted area alone. Note that the up stroke on a side wall will lay on more paint than the down stroke, also that you can make a lighter finishing or laying-off stroke coming up than you can going down.

The bristles of a brush which is properly used will wear down evenly and the brush will retain a good shape for cutting sharp clean edges until the bristles become very short. As a matter of fact, the appearance and

shape of a brush, after it has been in service for some time, is a good indication of the intelligence of the painter who used it. But what is most important is that brushes held and used in the correct way do the best work by spreading the material evenly and smoothly.

One of the bad habits developed by some mechanics is that of poking with the brush. That is very hard service and it soon bends the bristles so much out of shape that the tool will no longer cut sharp edges or do smooth and clean painting. Poking turns the flag ends of the bristles and destroys the trim shape of the brush. On very rough surfaces like brick, concrete, rough plaster, ornamental iron work, wood latice and grills where it is absolutely necessary to do some poking with the brush it is a good plan to use old brushes.

Another habit which ought to be avoided is that of using a large 4 or 4½-inch flat wall brush to trim narrow mouldings and edges. When a large brush is used endwise instead of flatwise the corners of the brush are soon worn off. The tool will not then enable you to paint sharp, clean edges. It takes about a minute to change to a flat or oval sash tool for painting such edges and there really is no excuse for damaging an expensive good brush in such a manner.

The use of a paint brush seems so obvious that it ought not to require any explanation, and yet many brushes are badly used. More are destroyed by improper use and care than are worn out in service. That makes a very considerable expense in the average paint shop for brushes every year. There is additional expense, also, when a mechanic tries to lay-off a nice finish with a poor brush, because more time is consumed in the attempt than if a first class, well shaped brush were at hand. To get the most out of any brush requires quite as much study and practice as the use of any mechanic's tool. Those who are young in experience, particularly, should practice laying the bristles of the brush on the surface in such a way as to draw them out to a sharp, clean edge, since that is the only way to spread paint in a clean and even manner alongside of mouldings, casing, etc.

When a brush leaks while being used on ceilings or other overhead work, it is usually because the painter has overlooked it. Some brushes which are made with all or most of the bristles of the same length are "toppy." These look thick and full and to one without experience would seem to be excellent brushes. They do not carry as much paint as brushes made with bristles of various lengths. A toppy brush is apt to leak. A brush which has been misused by allowing it to stand on the bristle ends in a pot of water or other liquid is likely to have its bristles so bent out of shape as to cause leaking and spattering.

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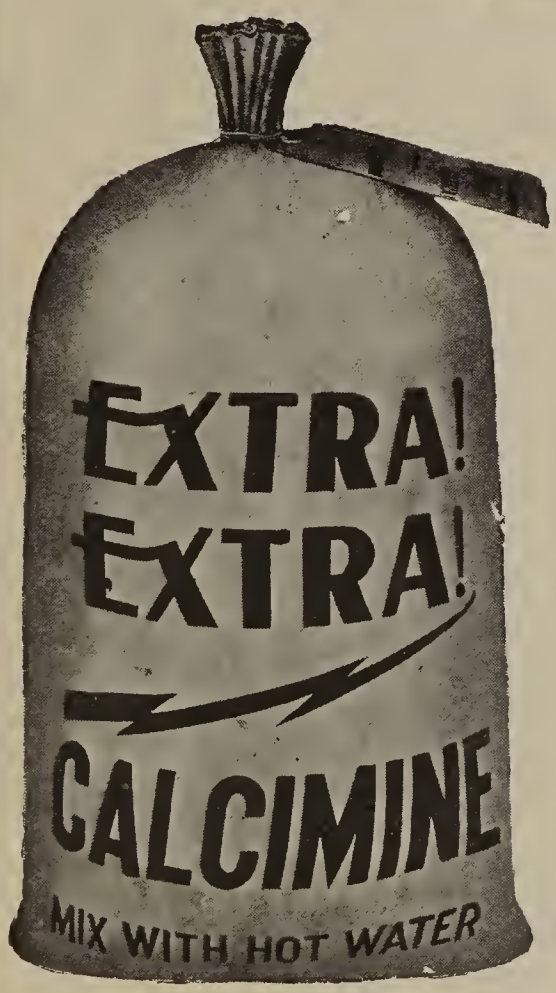

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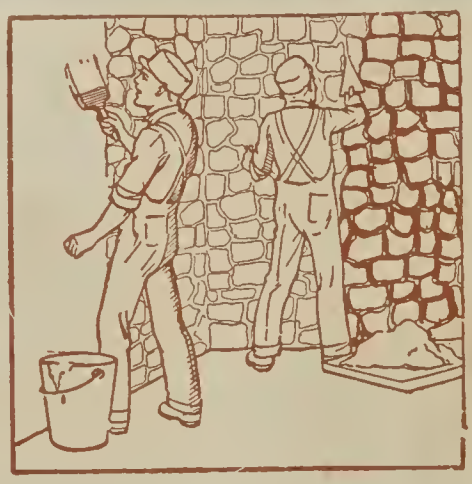

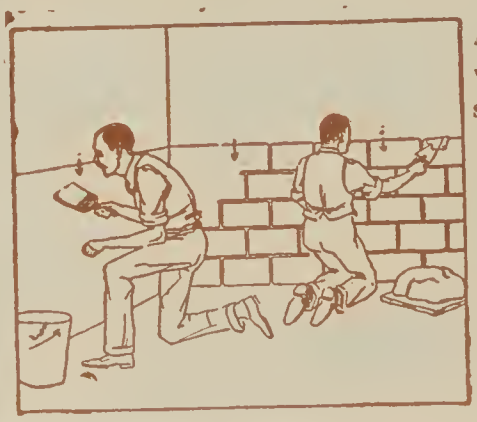

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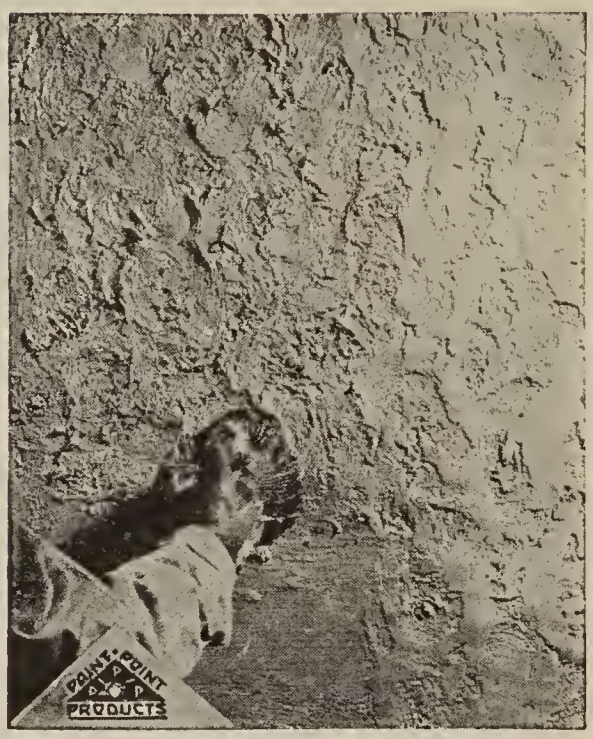

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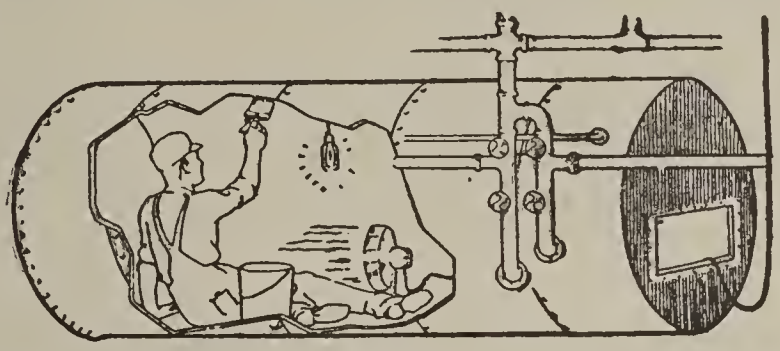

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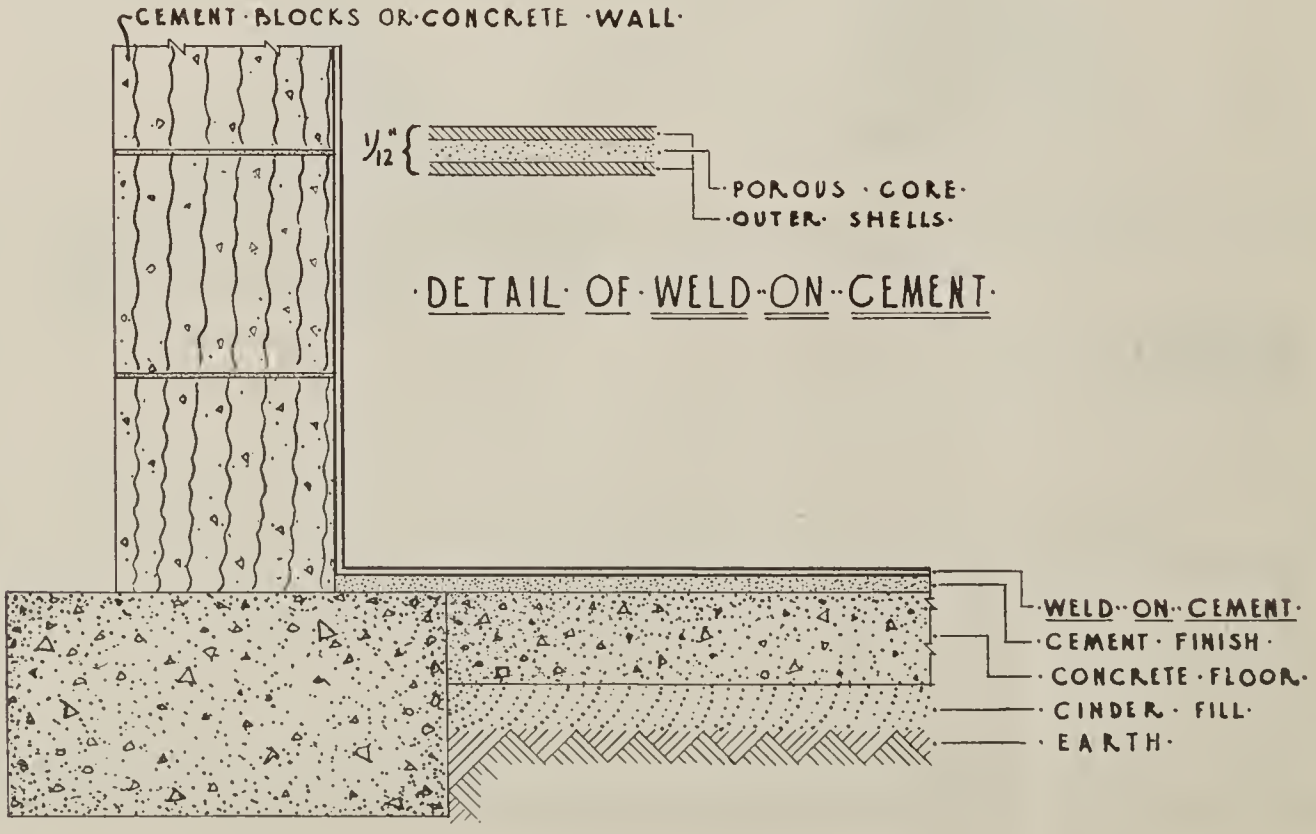

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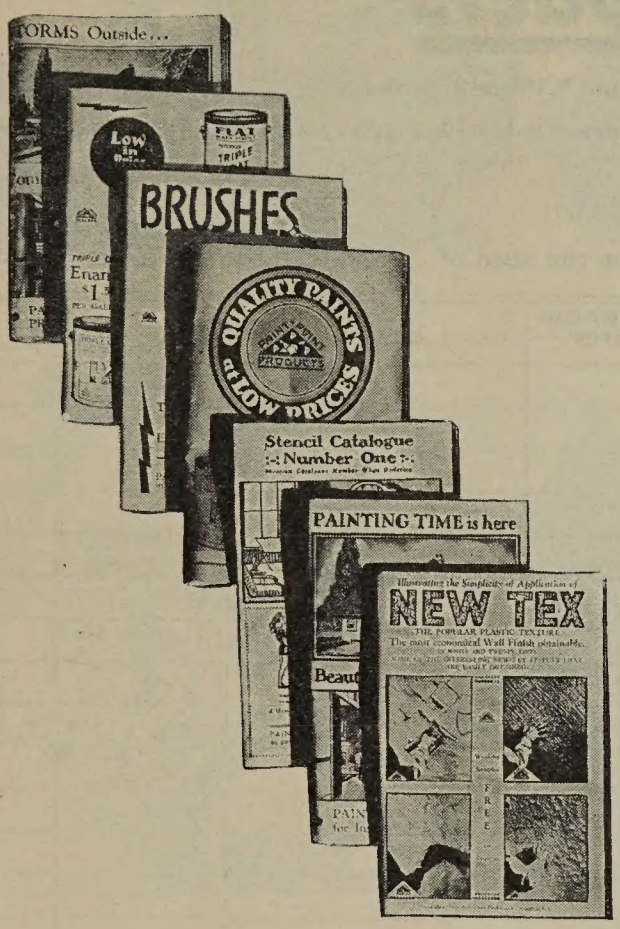

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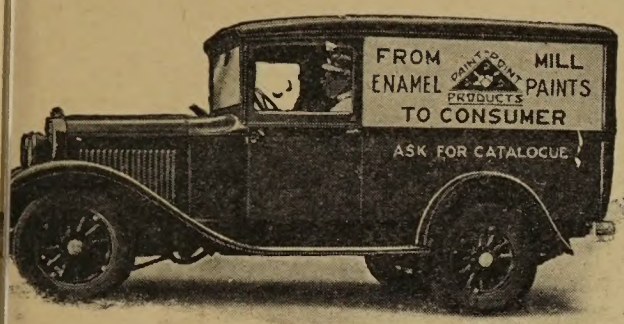

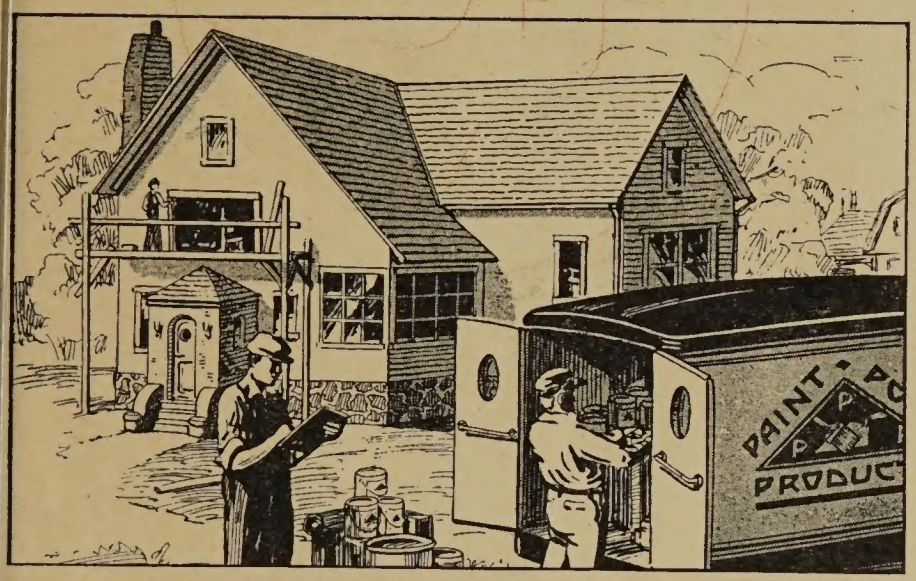

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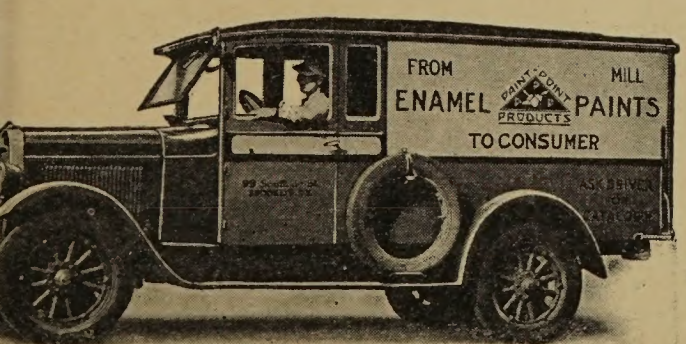

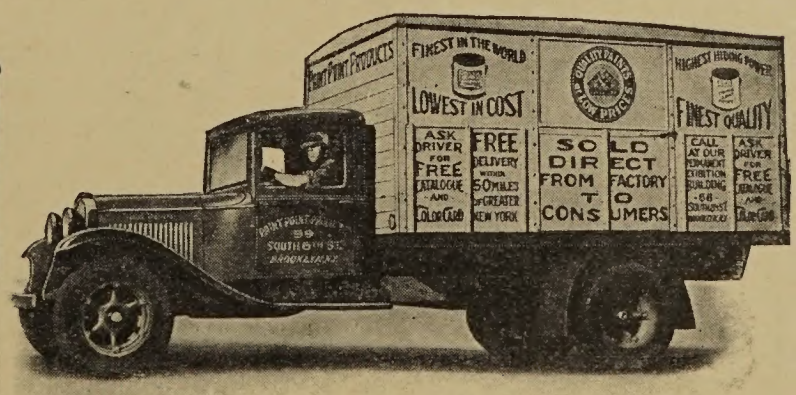

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